

MASTER PIERRE PATELIN

15th CENTURY FRENCH FARCE

TELEVISION PLAY

By Dan W. Mullin

University of Michigan

Time: 29:30

MASTER PIERRE PATELIN was composed anonymously about 1464. It was translated into English by Richard T. Holbrooke in 1914 from the oldest known edition of MASTER PIERRE PATHELIN, printed by Guillaume Le Roy at Lyons about 1486. This television adaptation is based on the English edition by Holbrooke and THE VILLAGE LAWYER, an earlier English version of the farce published in John Cumberland's British Theatre, VOL. XIV, in 1826.

Television Adaptation

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MASTER PIERRE PATELIN

Story of the Television Play

In a small French village in 1450, more or less, Pierre Patelin, a lawyer by profession but a rascal by nature, decides to increase his threadbare wardrobe by wheedling cloth from the draper, Jacques Beaumarchand. Leaving his cottage with his wife's blessing, he approaches the draper's shop. The Draper, a cautious merchant who gives no credit and cheats when the opportunity arises, is completely taken by Pierre's maudlin flattery of his (the draper's) deceased father. On the strength of a promise to pay when the draper calls to eat goose and drink wine, Pierre leaves the shop with the cloth under his arm.

At his cottage, he is greeted by his wife, Guillemette, who connives with Pierre to deceive the draper by claiming that he, Pierre, has been ill in his bed for three months. A few moments later, the draper arrives to find the lawyer in bed and Guillemette in tears. Jacques' happy anticipation of goose and wine is turned to indignant frustration as he repeatedly demands the money or the cloth. Finally, Jacques is convinced that he is suffering from a faulty memory. Dazed, he leaves the cottage of Pierre.

Pierre and Guillemette are interrupted in their revelry by a shepherd who requires the lawyer's assistance in meeting the court charge of his employer who has caught him stealing and slaughtering the sheep. Pierre plans to win the case through trickery. He sends the shepherd to the court. Later, Pierre follows to discover that Jacques Beaumarchand, the draper, is the plaintiff in the shepherd's case. Pierre manages to conceal the truth from the stupid and bombastic judge. The judge refuses to listen to the draper who confuses his loss of the cloth with the loss of the sheep. The judge releases the shepherd and strides from the court. The draper leaves and Pierre turns to the shepherd for his fee only to find that he is resorting to the same evasive method to avoid paying Pierre's fee.

DESCRIPTION OF CHARACTERS

PIERRE PATELIN (PATHELIN)

.....the lawyer, tall, lean, clean-shaven, lantern-jawed, aged about forty-five.

JACQUES BEAUMARCHAND

.....the draper, clean-shaven, with a round stolid face, a short and graceless figure, aged about thirty-five.

TIBALT LAMBKIN

.....the shepherd, stubble-bearded, stupid, unimposing stature, hair long and unkempt, sunburnt, aged about eighteen.

THE JUDGE

.....pompous, bearded, aged between forty and fifty.

GUILLEMETTE

.....wife of Pierre Patelin, aged about thirty.

The television adaptation of MASTER PIERRE PATELIN was first produced by the Department of Speech of the University of Michigan in cooperation with WWJ-TV, Detroit, Michigan, at 7:00 on April 25, 1953.

CAST

(In Order Of Appearance)

PIERRE PATELIN. Bill Cox
 GUILLEMETTE Joanne Kaiser
 JACQUES BEAUMARCHAND. Joel Sebastian
 TIBALT LAMBKIN. John Haney
 THE JUDGE Wendell Cocking

PRODUCTION STAFF

PRODUCER. Garnet R. Garrison, UofM
 PRODUCTION SUPERVISOR - WWJ-TV. Gene Halowchak, WWJ-TV
 PRODUCTION SUPERVISOR - Uof M. Hazen Schumacher, UofM
 DIRECTOR. Edward Stasheff, UofM
 ASSOCIATE DIRECTOR. Dan W. Mullin, UofM
 TECHNICAL DIRECTOR. Anthony Kubala, WWJ-TV
 SETTINGS. Robert Mellencamp
 COSTUMES. Emma Mellencamp
 GRAPHIC ARTS. Dave Smith, UofM

Although the action of the play was blocked for three cameras in the U of M, WWJ-TV production, it is possible to produce the script using two cameras without changing the space staging with suggestive scenery against black drapes as indicated on the floor plan on page seven.

Suggestions for the set and costume designs may be found in Boutet de Movel's "La Farce De Maitre Pathelin."

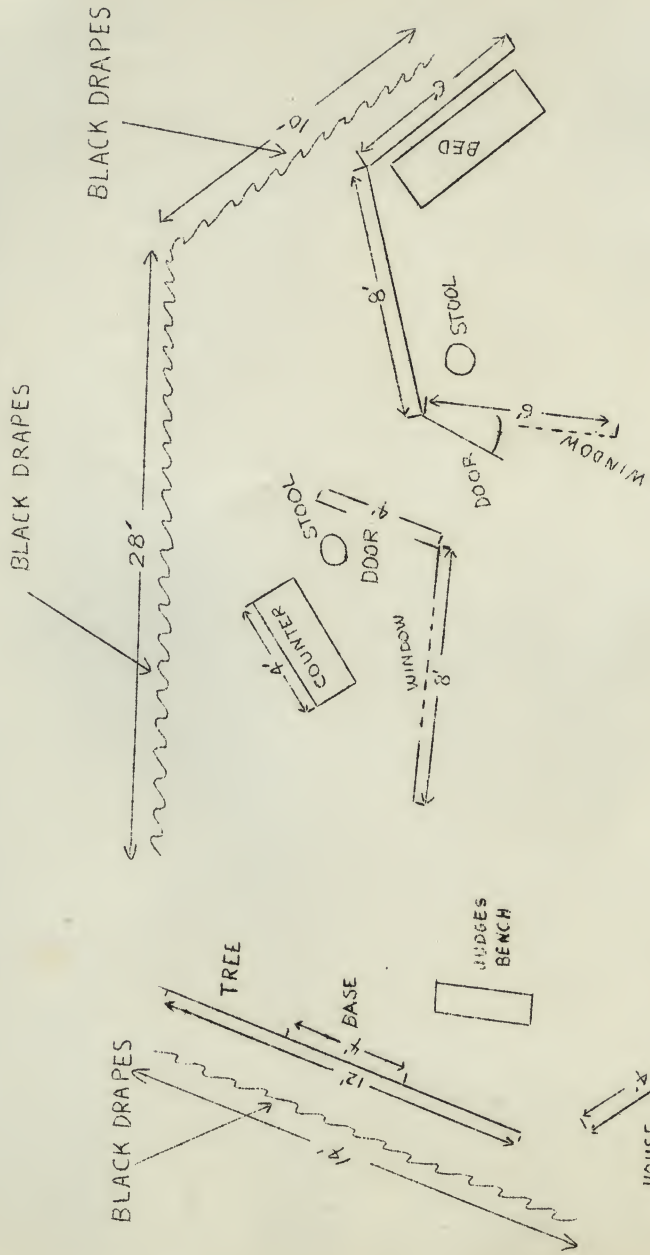
Provisional cuts have been indicated throughout the script by brackets and the letters, 'P.C.' in the right hand margin. These cuts may be necessary if the stylized opening with the gobos is used. Diagrams and notes pertaining to the construction and operation of the gobos and closing title cards may be found on page eight.

In the opening routine on page 1, camera 2 simulates a focus on the dummy title card, PIERRE PATELIN. Title card, ON CAMERA (UofM series title) is fastened to the side of camera 2. Camera 3's opening shot includes camera 2. Camera 3 dollies in on camera 2 and pans to the dummy title card on which camera 2 is supposedly focused. As camera 3 dollies in on card, director cuts to slide film chain number 6.

(For directors who may be unfamiliar with some of the abbreviations used in the video column, definitions may be found in the glossary along with the camera cue sheets.)

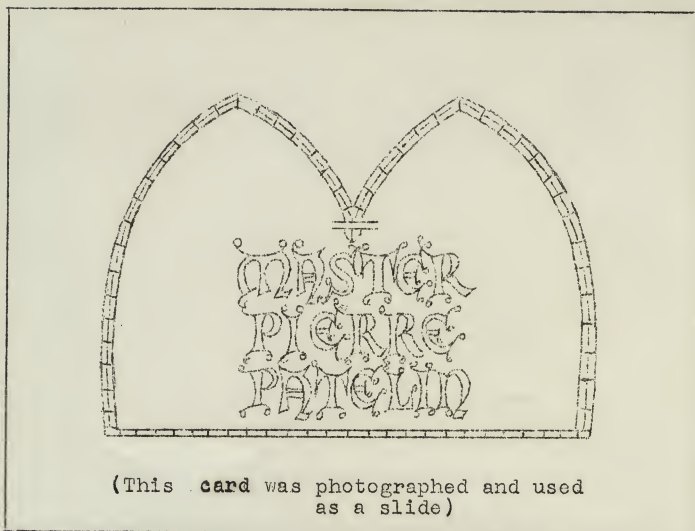
MUSIC: PROGRAM THEME

EMI record No. CMX 2036 - Side B, cuts a and b
Recorded by EMI Studios, Ltd., London, England
Sole Distributor for USA, Charles Michelson, Inc.,
23 W. 47th Street, N. Y., 19, N. Y.



MASTER PIERRE PATELIN
Studio Floor Plan
WWJ-TV, Detroit, Michigan
Scale 1/4" to 1 foot

FIGURE 1



NOTE: Size of all cards always in 3 to 4 ratio - Color used on all cards: black casein paint on silver gray crescent board - Gothic arch motif used for all cards.

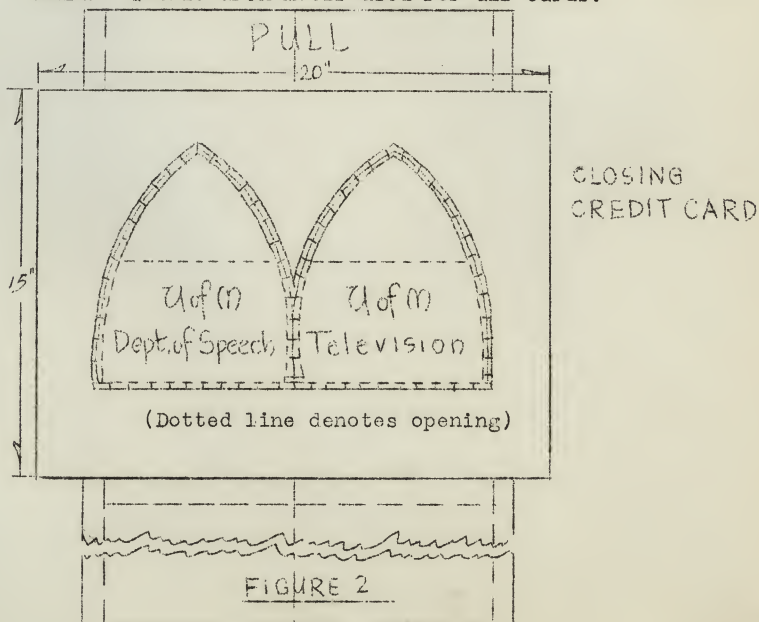
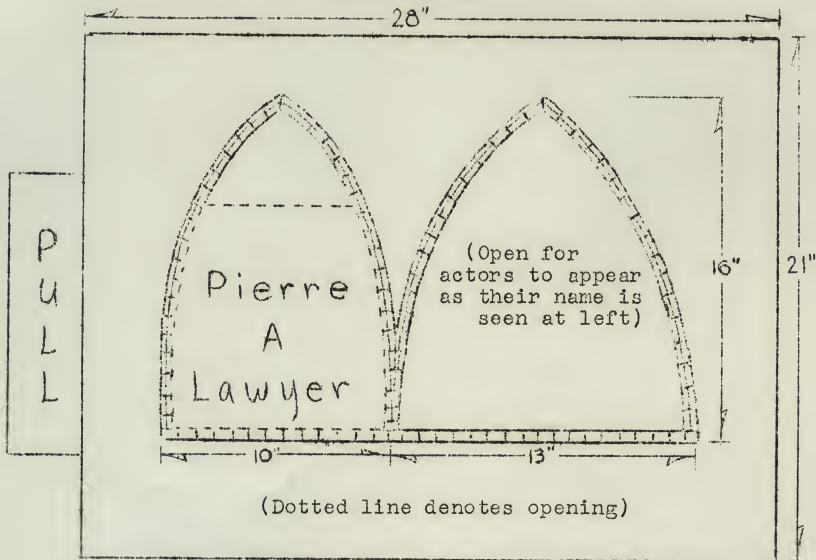


FIGURE 3



NOTE: Dissolve alternatively from Figure 3 to Figure 4 with other name card changed off camera. An old style lettering (lower case e) was used entirely. See Figure 1.

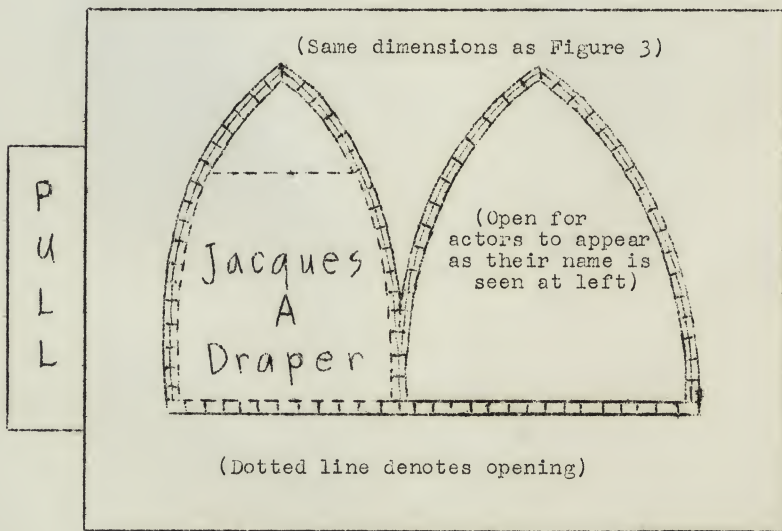


FIGURE 4

R ① ON EASEL - GOBO PIERRE

R ② ON DUMMY TITLE CARD "PIERRE PATELIN"

R ③ ON SIDE OF CAMERA ② PIERRE PATELIN

R ④ SLIDE ON CHAIN ⑥

MUSIC

FI ③ ON DUMMY CAMERA ROUTINE

HIT SERIES THEME UP AND UNDER

ANNCR

(CUE) On Camera!

X TO Slide on chain ⑥

MUSIC

SEQUE TO PROGRAM THEME 16TH CENTURY
MUSIC

ANNCR

TC - MASTER P.P.

(CUE) MASTER PIERRE PATELIN--- a farce,

③ to Gobo # 2

② To Cover - 54
of house

[written 500 years ago, but still P.C.
amusing today. It was] written about
1450, by an unknown playwright. At
that time, chivalry was rapidly going
out of fashion. And so, the classic
[you will see today] has no heroes, [no P.C.
heroines,] no brave actions, no noble P.C.
deeds --- only rogues, rascals and

X To ① Gobo Pierre fools --- chief of whom is..... /

GOBO # 1 - PIERRE

PIERRE PATELIN, a lawyer by profession,
but a rascal by nature. Though no
scholar, he studies diligently to
hoodwink and deceive, with the

X To ③ Gobo Wife assistance of..... /

GOBO # 2 - HIS WIFE

GUILLEMETTE, his wife, [who may have P.C.
her own complaints with Pierre, but]
who serves him very ably when he

① Holds

(MORE)

needs an accomplice in his shabby

X To ²① Gobo Draper dealings with men like..... |

GOBO # 3 - DRAPER

③ HOLDS

JACQUES BEAUMARCHANT, the merchant,

[who becomes bright-eyed and bushy-tailed when a potential victim..... P.C.

er, customer....strolls into his

woolen shop. Jacques] who cheats when

he can and expects to be cheated, but

then, perhaps that was the fashion

X To ³③ Gobo Shop 500 years ago. And here's..... |

GOBO # 4 SHEPHERD

① HOLDS

LAMBKIN, a shepherd, no noble fellow,

guarding his flocks. A numbskull,

X To ³① Gobo Judge with a bump of villainy. Now meet..... |

GOBO #5 - JUDGE

③ TO HOUSE
OS Pierre

HIS HONOR, THE JUDGE. But unlike the

judges who hold court in 1953, this

judge of 1453 cares little for justice

X To ¹② Cover and much for his own convenience. |

DIZ TO OPENING SHOT

CUE BIZ

And now to the humble home of MASTER

AND MADAME PATELIN!

① To 2-Sa

W + P

MUSIC

OPEN Boom

SWELLS UP DURING DISSOLVE, THEN SNEAK

OUT UNDER OPENING BIZ AND DIALOGUE

- 2 -

PIERRE

(SIGHS) I've seen the time when I had more clients than I could handle.

GUILLE

That time has passed. Now, you're called the hungry but hopeful one.

PIERRE

(AS IF HE HAD NOT HEARD) What's more--and I don't say it to brag--in the whole village, there's not an abler lawyer.

GUILLE

Hmmmp!

PIERRE

Ah, the trouble is there's not enough crime in our little village to keep a lawyer alive.

GUILLE

We're all but starved. Our clothes are all holes.

PIERRE

(RISING) Tush! Tush! (TO HER) If I set my wits at work, I'll find a way to get some finery.

GUILLE

How? By cheating! Ah, you're a masterhand at that.

T ⁴ ① 2-56 P*W

-1-

Warr Draper - Shop Set

PIERRE

(CROSSES HER TOWARD DOOR) Enough of this prattle, I'm going to market.

GUILLE

To market?

PIERRE

Yes, to market. We need new clothes, so we shall have them. Suppose I get us a strip of cloth?

GUILLE

A strip of cloth!! You're stoney broke! How will you pay?

PIERRE

Tut, tut! That's telling! My dear, if I fail to bring home cloth enough for both of us...and cloth to spare, then I'm a fibber. (PLAYFULLY SURVEYING GUILLE) What color suits you best?

GUILLE

Whatever you can get. Borrowers can't be choosers.

PIERRE

For you, two yards and a half. And for me, three, or rather, four. That makes....

② To L-sh at
Door, W-r-P

Release

① To Cl Sign
Shop Set

⁴
T ③ OS P

GUILLE

Who will trust you for this cloth?

PIERRE

Leave that to me! They'll trust me,
beyond a doubt, --- and be paid on

²
T (2) 2-SH AT DOOR Doomsday. For it won't be sooner.!

GUILLE

(RISE) Go along, my lamb....(GUILLE
URGES HIM TO DOOR)

PIERRE

(ALMOST TO HIMSELF AS HE WALKS SLOWLY)
I'll buy either grey or green...

GUILLE

So you will---so you will---now, be off
with you and if anyone offers to stand
treat, don't refuse him....

PIERRE

(THOUGHTFULLY) Gray or green. (EXIT)

GUILLE

(AT THE DOOR) (SHAKING HER HEAD
SKEPTICALLY AND UTTERING WITH A SIGH)
What merchant---? (BRIGHTENING) Oh!

⁵
T (3) MCU-W
* DI What merchant---? | (BRIGHTENING) Oh!

I'll bet he can get away with it!

BIZ

(3) To MCU
WIFE

- 3 -

X To ⁵① CU Sign
Tilt Down to
Pierre - DB +
Pan to Window
Shot of
Draper

Release ②
To Shop OS
Draper Thru Door

TR L, ①
+ DB
To Cover

Release ③
To Shop
CU Draper

³
T ② OS D

MI ① To
OS P

WE SEE THE DRAPER'S SIGN OVER THE DOOR TO HIS SHOP. (CUE PIERRE - BIZ) AT THE DOOR, PEERING INTO THE DRAPER'S SHOP IS PIERRE. (CUE DRAPER - BIZ) AS THE DRAPER LOOKS UP FROM HIS WORK, HE SEES PIERRE WHO GREETES HIM WITH A BROAD SMILE AND OPENS THE DOOR WIDE TO ENTER.

PIERRE

My dear Jacques, I've been longing to see you. How's your health? You're feeling fine?

DRAPER

(SMILES AND EXTENDS HAND) That I am.

PIERRE

(SHAKES HIS HAND WARMLY) There!.

(SLIGHT PAUSE) How goes it?

DRAPER

First rate! And how are you?

PIERRE

Never better! (SLIGHT PAUSE) So--
you're feeling cheerful, eh? /

DRAPER

To be sure, But, I have my troubles.

PIERRE

How is business? I trust it keeps
the pot a-boiling?

DRAPER

(SIGHS) Ahhh---I manage to get along.
How...? I hardly know. |

⁶
T ① O S P

② To 2-sh
D & P

PIERRE

(IN A REMINISCENT REVERY) Ah--he was a
knowing one! Your father was, I mean.

DRAPER

(HM?)

PIERRE

What a merchant he was! And clever!
(SUDDENLY LOOKING AT THE DRAPER IN
AMAZEMENT) I can hardly believe I'm
not looking at him now! I swear, you're
the very picture of him, and I vow, as
fine a man as he was. | (SLIGHT PAUSE)

DL ①

⁴
T ② 2-sh

① To 2-sh
D & P

(HAND OVER HEART - LOOKS PIOUSLY TOWARD
HEAVEN) May he rest in peace.
(TOUCH OF MELANCHOLY) Ah yes! (SLIGHT
PAUSE) He was one of the good men who
.....

DRAPER

(INTERRUPTING) Do sit down, sir. I
should have asked you before. |

⁷
T ① 2-sh, P & D

PIERRE

(COMFORT IS NOT IMPORTANT--STILL IN
REVERY) Tut, tut, Man! I'm all
right--he used to---

DRAPER

Oh--(INTERRUPTING) Do sit down.
(FORCING HIM)

② HOLDS

PIERRE

(SITTING. SLIGHT PAUSE. DRAPER SITS BEFORE THE PIERRE) (PIERRE SUDDENLY LOOKS AT HIM SHARPLY) I'll take my oath! Eyes, nose, mouth, (PULLING EARS OUT) ears! I can't imagine however nature made two similar faces.

The more I see you--I do declare-- when I look at you, I'm looking at your father. You do resemble him. What a worthy man he was!

DRAPER

Ahh-yes (TURNS AWAY)

PIERRE

And he trusted every one. (DRAPER TURNS BACK) Heaven forgive him. He always used to laugh so heartily with me. (RISING) If more people resembled him, (CROSSES TO CLOTH) there'd be less wickedness.

DRAPER

True--true--too true---

PIERRE

(FEELING PIECE OF CLOTH AT END OF COUNTER) How well-made this cloth is! how smooth it is, and soft and nicely woven!

① Complete
DI To OSP

T⁶ ③ CUD

T⁸ ① OSP

③ HOLDS

T⁷ ③ OSD

DRAPER

(RISES AND CROSSES TO COUNTER) I had it made to order from wool of my own flock.

PIERRE

You don't say so! What a manager you are! You're your father all over again! (AWESTRUCK) You're always, always busy.

DRAPER

(BEHIND COUNTER SOLEMNLY) One must be! To get a living one must be shrewd and enterprising. (PIERRE NODS ASSENT.) /

PIERRE

Was this piece dyed in the wool? It's as strong as leather.

DRAPER

Aye, dyed in the wool and a close weave.

PIERRE

I hadn't thought of getting cloth when I came, but I can't resist it. Upon my word, I'm caught by this color. I've laid aside some hundred francs or so for an investment, but twenty or thirty of them will fall to you, I can see that plainly.

DRAPER

Cloth costs like gold.

① HOLDS

⁹
T ① 03 P

③ HOLDS

PIERRE

The more I see this cloth, the sillier it makes me. I must have a coat of that and another for my wife.

DRAPER

You don't say so! I'm glad to hear it.

PIERRE

⁸
T (3) OSD Have some, I must. /

DRAPER

Right! But first, how much do you want? Though you hadn't a franc, the whole pile would be at your service.

PIERRE

I know that well--thank you. How much is a single yard to cost?

DRAPER

You want the bottom price?

PIERRE

Yes.

DRAPER

(SLIGHT PAUSE) Four and twenty sous a yard.

PIERRE

(SHOCKED--HURT A LITTLE) Four and twenty sous (TO DOOR) / Four and twenty sous!
Thru Door

DRAPER

(AFTER HIM) Upon my heart, it cost me every whit of that, and I can't afford to lose.

① To CU's
OF Fingers

Release 3
To Houseset
CU WIFE
Ready TO DB

DI (2)

PIERRE

It's too much!

DRAPER

Cloth has risen!

PIERRE

But twenty sous! Twenty sous!

DRAPER

Oh no sir! Four and twenty sous.
Twenty-four sous it is.

PIERRE

Ah yes, four and twenty sous!

DRAPER

(SHAKING HEAD AND SAYING SOFTLY) Four
and twenty sous.

PIERRE

(A BROAD SMILE) Very well then! I'll
buy without further haggling. Come,
measure off.

DRAPER

How much must you have?

PIERRE

For me, three yards, and for her
(MAKING A GESTURE) She's tall, two
and a half. In all, six yards. Why
no, that's not right. How stupid of
me! Let's see. (COUNTS ON FINGERS)

DRAPER

Needs but half a yard to make the
six.

PIERRE

Give me the even six, then.

DRAPER

AD LIB (2) + (1)

Six yards and no scrimping. (PIERRE
CHEATS A LITTLE BY PULLING THE CLOTH
TOWARD HIM) One---take hold there---
and two----and three----and four----
and five----and six!

(1) ^{to} end on (2)

PIERRE

(SERIOUSLY) Measured close!

DRAPER

Shall I measure back again? (TURNS
HIS MEASURE IN OPPOSITE DIRECTION)

PIERRE

(SUDDENLY CHEERFUL) Oh, dear no!
There's always a little gain or loss
to someone.

DRAPER

DI (2) to OSD

Now, let's see. / (CUTS CLOTH) At four
and twenty pence, each, for the six
yards, that's seven francs, 8 sous.
But, for the friend of my father---
we'll call it seven francs.

PIERRE

Seven francs?

DRAPER

Yes.

PIERRE

Now, sir, will you trust me for them?
Until presently when you come? (DRAPER
BECOMES SUSPICIOUS) No, I don't mean
'trust'. I'll pay cash--gold--or
anything you say---at my house. /

T¹¹ 05 P

DRAPER

That's off my road.

PIERRE

(HURT TONE) To be sure! To be sure!
It's off your road. Off your road!
That's it! You're never ready to drink
at my house (SMILES SWEETLY) but this
is the time you shall!

DRAPER

I'll come.

PIERRE

Oh ho! And you must have a bit of
that goose my wife is roasting! /

T⁶ (2) 2-sh

DRAPER

Your wife is roasting a goose??? Go on!
Away, then! I will follow you and
bring the cloth.

PIERRE

(PICKING UP THE BUNDLE OF GOODS) Not
at all! Not at all! It's no trouble.
It isn't heavy. I can carry it myself.
See! Under my arm---so!

② To 2-sh
D & P

① To Cover of
WINDOW - OI TO
MCU DRAPER

WARN WIFE - IN HOUSE SET

- 2 -

DRAPER

No, indeed, sir! It would look better for me to bring it. (YANKS THE CLOTH)

PIERRE

I'll be hanged if you do. (YANKS THE CLOTH) See how snug it lies, here under my elbow. (PUSHING DRAPER'S HANDS AWAY, GENTLY) Ahhh! Now, it's all right.

DRAPER

And I shall get my money as soon as I arrive?

PIERRE

You shall that! But nō! First, you shall dine.

BOTH

(LAUGHING)

PIERRE

Well, good-by, good-by! Turn up soon and we'll have a good drink.

DRAPER

And the goose! Don't forget the goose!

PIERRE

Ahhh, the goose. (BOTH LAUGH AND

¹²
T ① Window Full + PIERRE EXITS) /

DI To MCU DRAPER

DRAPER

And of course, those francs of his---

(MORE)

Release ② To
House Set, 2-54
W & P

I'll take care of them! That scalawag
--paid four and twenty sous a yard for
cloth that's not worth eighteen!

(LAUGH)

FO①

CUE WIFE - BIZ

FI③ CU WIFE & DB TO INCL. DOOR

Release ①
TO COURT SET
OS CU Gave 1

Cue
Pierre
IN

GUILLEMETTE IS SITTING IN A CHAIR WITH
HER BACK TO THE DOOR. PIERRE ENTERS
VERY QUIETLY AND STEALS UP BEHIND HER
AS THO' TO SURPRISE HER WITH THE CLOTH.
SUDDENLY, WHEN HE IS QUITE CLOSE, SHE
TURNS AROUND WITH A START.

PIERRE

(ARCHLY, IN TONE OF TRIUMPH) Guess
what I've got.

GUILLE

What?

PIERRE

(REVEALS ROLL OF GOODS) See!

GUILLE

(JUMPING FROM CHAIR - PLEASED) Oh,
it's beautiful.

GUILLE

You swore to pay, or you gave a note.
(NOSE TO NOSE)

PIERRE

Nooo.

GUILLE

You gave a note?

PIERRE

Noo.

GUILLE

You swore to pay?

PIERRE

Well----

GUILLE

You swore to pay!

PIERRE

I didn't swear. Upon my word, I didn't swear. I said I'd pay. (BOTH LAUGH) /

Listen! (X's AND TURNS) He's coming to eat some goose. Of course he'll be braying for his money on the spot. Now, here's the thing. (CHANGES TO NITE GOWN) I'll lie on my bed, and play sick. Then, when he comes, you say, "Shhh, speak low. Alas," you say, "he fell sick these two months past." and if he crys, "he's just been at my shop," you must say, "Alas, this is no time to fool!"

GUILLE

Trust me to play the game.

PIERRE

He'll be here before we know it. I'm going to bed. (PIERRE CHANGED TO A LONG NIGHTGOWN AND LONG POINTED WHITE NIGHTCAP.)

7
T (2) - 2-sh
W & P
Pan (2) with
Pierre

③ To Cover-
Sh Bed to Door

- 2 -
¹⁰
 T (3) Cover Sh (FROM THE BED) No laughing now. /
 Bed To Door

(2) To 2-sh,
 D & W

GUILLE

Just watch me weep.

PIERRE

CUE KNOCK Mind, now. No flinching. / (A KNOCKING
 IS HEARD AT THE DOOR) Shhh.

DRAPER

(FROM OUTSIDE THE DOOR) Hello! Master
 Pierre!

GUILLE

T (2) ⁸ 2-sh (TO DOOR) (OPENING THE DOOR) Oh, sir, /
 D & W if you have anything to say, for mercy's
 sake, speak lower.

(3) To CU Pierre
 From Foot of Bed

DRAPER

Heaven keep you, mistress.

GUILLE

Oh, not so loud.

DRAPER

(PUZZLED) Huh? What's the matter?

GUILLE

DI (2) Shhhh!

DRAPER

Where is he? (WARM WELCOME)

GUILLE

Alas! Where should he be?

DRAPER

Who?

-2-

GUILLE

Oh, how unkind. Who? He has lain on the very same spot, poor martyr, without budging, for eleven weeks.

DRAPER

Who's this?

GUILLE

Shhh! I believe he's resting, poor man.

DRAPER

Who?

GUILLE

Master Pierre.

DRAPER

And didn't he come to buy six yards of cloth, just now?

GUILLE

T¹¹ ③ CUP Who? He? / BIZ

② HOLDS

T⁹ ② 2-sh, W & D

DRAPER

He came from my shop not a quarter of an hour ago. Hurry! I'm wasting time, come. No more nonsense! My money!

GUILLE

Stop your joking. This is no time for Joking.

DRAPER

My money! I want seven francs.

③ Tc OSD

-2-

GUILLE

¹²
T③ OSD Shhhh!|

DRAPER

Hang it all! (WHISPERING WITH DEEP INTENSITY) Now, let me tell you, if you expect me to whisper----Master Pierre took six yards of cloth today.

GUILLE

(SHRILLY) Today? Oh, come! Well, I never! Look here, now [He's in such a P.C. plight, poor man, that] he hasn't left his bed for eleven weeks| --[I believe you're making sport of us. You clear out of my house.] P.C.

DRAPER

You were telling me to speak low!
Woman! You're shrieking!

GUILLE

(IN A WHISPER) It's you who are making all the noise!

DRAPER

Look here! I must be off. Hand over---

GUILLE

SHHhh! Speak low, will you!

DRAPER

(MEEKLY) I ask payment for six yards of cloth, lady---for pity's sake.

② To OSW

③ HOLDS

② To Loose

2-sh, W & D

GUILLE

And whom did you give it to?

DRAPER

¹¹
T (2) Loose 2-sh Pierre, himself.
W & D

GUILLE

(BEGINNING TO SOB) He's in no need of clothes---nevermore will he leave the spot where he's lying unless he goes out feet first.

DRAPER

This must have happened suddenly then, for I'm sure I talked with him.

GUILLE

(2) ASD

Be quiet, for pity's sake! Your voice is so shrill! (X's to L of Draper)

DRAPER

It's you! Upon my oath, it's you!

This is torment! If some one paid me,

¹⁴
T (3) Red Shot I would go my way.] [It's always the way,

Whenever, I have trusted, this is what I've got for it.] P. C.

PIERRE

(WAKING UP) Guillemette!! Prop me up! Tuck me in! Rub the soles of my feet!

DRAPER

¹²
T (2) 3-sh I hear him there. (CROSSES TO BED)]

GUILLE

You do?

(3) To Bed Shot

(3) To 3-sh AT
Bed

(3) To Cover

PIERRE

(RISES AND SHOUTS) Wretch! Come here!
 Ahhh! Drive those black creatures away.
 There he is. Ahhhh! He's black! See
 him flying there? (APPROACHING THE
 DRAPER AND THREATENING HIM) The cat!
 The cat!. Meow! (CLAWING THE AIR)

GUILLE

Ain't you ashamed! Dear! This hubbub
 has upset him!

PIERRE

Those physicians have killed me. (FALLS
 ON BED EXHAUSTED) |

¹⁵
 T ③ Cover

GUILLE

(TO THE DRAPER) Oh! Look at him,
 sir! He's such a sufferer. (PIERRE
 GROANS)

DRAPER

(LOOKS AT BED) You don't mean to say
 that he's fallen sick since he came
 from market?

GUILLE

From market?

DRAPER

He was there. (TO PIERRE) Master
 Pierre, I want my money. |

¹³
 T ② 2-sh, D x P

PIERRE

Doctor! (TO DRAPER) Can't you do
 something to help me? Shall I take
 another pill?

② To 2-sh
 D x P

③ HOLDS

DRAPER

Huh? How do I know? It's no business of mine. It's seven francs I want.

PIERRE

Those little, black, pointed pills--- no more of them. (ON HIS KNEES) For heaven's sake, Doctor, no more of them! Ahhhkkk! They're so bitter!

DRAPER

I'll have my cloth, or my seven francs.

PIERRE

And my symptoms, do they not show that I'm dying? |

DRAPER

Six yards of cloth! (PLEADING) Come, now, is it fair for me to lose them?

PIERRE

Oh! Doctor. This is awful. I don't know how I keep on living.

DRAPER

(SHAKING HIS FIST) I want seven francs in full, I say! (PIERRE GROANS)

GUILLE

Dear me! How you plague the man! You see that he takes you for a physician. Eleven weeks he's been lying there, poor soul!

(PIERRE ROLLS OVER WITH A GROAN)

¹⁶
T (3) Cover

② To Split SA
W & D AT Door

DI (3)

DRAPER

I don't understand. He came this very day and we struck a bargain. -- at least it seemed to happen so if I'm not mistaken.

GUILLE

My good sir there's something wrong with your memory. Really, I think you'd better go and rest a little (CROSSES BEHIND DRAPER - WALKS HIM TO DOOR) [(SMILING COQUETISHLY) Folks might gossip that you came in here on my account. You must go away. The physicians will be here presently and I wouldn't want anyone to suspect some impropriety.] P.C.

DRAPER

(CONFUSED) Still, I thought--You have no goose on the fire?

GUILLE

Why, sir, that's no food for sick folks. (SADLY) I must say, you make yourself very much at home. (BEMUSED)

DRAPER

Please don't take it amiss, for I verily believed---

GUILLE

Ah, you believed! Yes, yes, it's in the mind. It's all in the mind. Do go and rest a little.

WARN - 3-
SHEPHERD

- DOOR OF HOUSE

DRAPER

Yes. Yes. (IN A DAZE) He didn't take
my cloth?

GUILLE

He did not, poor soul.

DRAPER

He didn't?

GUILLE

Poor soul. (TO DRAPER) No.

DRAPER

No.

GUILLE

Do go and rest a little.

DRAPER

DB (3) To Cover (FAST) Yes, yes, (HE EXITS) /

PIERRE

(RISING FROM THE BED) Is he gone?

GUILLE

¹⁴
T (2) Split Shot Hush! I'm listening. | He's standing

just outside the door. By the way he
mutters, one might suppose he was
losing his mind.

PIERRE

He's had enough of us, I'll warrant.

GUILLE

Tr R (2) 2-sh, W & P He's going! |

PIERRE

He met his match, served him right!

(3) to Cover

GUILLE

(LAUGHING) When I think of the face he made as he looked at you...

PIERRE

(EMBRACING HER) (WHEELS HER ABOUT AND STOPS) You---you---you were wonderful.

GUILLE

And you---you were wonderful.

(PIERRE PEERS OUTDOOR)

PIERRE

Crackbrains is making for home. We've won! (CLOSES DOOR)

GUILLE

How he was bamboozled! And didn't I do my part well?

PIERRE

You're an angel! Now we've got cloth enough to have some clothes! (PIERRE

PULLS THE STOLEN CLOTH FROM THE BED. HE WRAPS ONE END AROUND HIS BODY AND FLINGS THE STRIP TO GUILLE WHO WRAPS THE OTHER END AROUND HER. SHE WHIRLS SO THAT THEY ARE CLOSE TOGETHER. LAUGH.) (THERE IS A KNOCK AT THE DOOR)

PIERRE

Hang me, if he isn't coming back!

GUILLE

No, he is not! Mercy on us! That would be the very worst.

-2-

¹⁷
T(3) Cover

② To 2-sh
Shep. & Pierre

Cue
Knock

-3-

(KNOCK ON THE DOOR. PIERRE AND GUILLE QUICKLY UNWRAP THE CLOTH AND PIERRE TAKES HIS PLACE IN THE BED. SLIGHT TANGLE---KNOCKING THROUGHOUT)

PIERRE

I'll make believe I'm delirious. Let him in. (GUILLE OPENS THE DOOR. THE SHEPHERD STANDS THERE)

SHEPHERD

A good day to you, mistress. Your husband, the lawyer, he is at home, today?

GUILLE

By the heavens, tis a shepherd! I'll have none of him (EXITS).

PIERRE

(RISING FROM HIS BED) What do you want, my good fellow?

SHEPHERD

DI (3) TO OS S They'll fine me for default unless I appear for trial. And if you like, you will come, sweet master and defend me, for I know nothing. I will pay you well, even tho' I be ill clad.

PIERRE

Ah, who have we got here? Sure it is that I know that face. Hark you, didn't I save you and your brother from being hanged some time ago?

p.c.

SHEPHERD

Aye, that you did, my master.

PIERRE

And, by the same rule, I think one of you forgot to pay me.

SHEPHERD

That was brother.

PIERRE

One of you got clear off, and the other died, soon after, in prison.

SHEPHERD

That was not I.

PIERRE

No, no, I see it was not.

SHEPHERD

For all that I was sicker than my brother. But I have come to ask your worship to stand against his worship, my master.

PIERRE

Aye! Now, you speak to the purpose.
(SITS) Come, you must tell me how it was.

SHEPHERD

My master gives me but small wages-- very small wages indeed. So I thought I might as well do a little business on my own account. I've gone into trade. The truth is, I've been a little bit of a buteher by trade.

PIERRE

And what does your trade have to do
with your master?

SHEPHERD

The truth is, I've been a bit of a
butcher with a few of my master's sheep.
I prevents the master's sheep from dying
of the rot.

PIERRE

Ah. How do you contrive that?

SHEPHERD

The truth is - I butcher them off
before they catch it.

PIERRE

What! (RISES) Oh, I suppose then, your
master thinks you kill his sheep for the
sake of selling their carcasses?

SHEPHERD

Yes, I cannot drive it from his head
for the soul of me.

PIERRE

He knows?

SHEPHERD

He sent someone to spy. So I've been
caught redhanded. I can't deny it.

PIERRE

Well, now, there are two ways of
settling this business and one is, I
think, to be done without putting you
to any expense.

-3-

¹⁵
T (2) 2-54, S & P

③ To O S S

DI (2)

- 2 -

SHEPHERD

Let's try the first, by all means.

PIERRE

You have scraped up something in your master's service?

SHEPHERD

I have been up late and early for it, your worship.

PIERRE

You have your saving all in hard cast?

SHEPHERD

Yes, sir.

PIERRE

Well, then, when you go home, take it and hide it in the safest place you can find.

SHEPHERD

¹⁸
T(3) OS S

Yes, sir--that I'll do. B12 |

PIERRE

Your master shall pay all costs and charges of the trial.

SHEPHERD

So he ought. He can afford it.

PIERRE

It shall be nothing out of your pocket.

SHEPHERD

That's just as I would have it.

PIERRE

So if we try this way, he'll have all

(MORE)

② HOLDS

-3-
PIERRE (CONT'D)

the trouble and expense of bringing
you to trial (SLIGHT PAUSE) and the
pleasure of seeing you hanged.

SHEPHERD

¹⁶
T(2) 2-sh, S & P (REACTION): Let's take the other way.

PIERRE

Good. What will you give me if I upset
the plaintiff's case and you are
acquitted?

SHEPHERD

I will pay you not in copper, but in
fine gold.

PIERRE

(TURN B12)

Then, your case shall be a good one.
(LOOKING HIM OVER) Are you crafty
enough to understand a trick?

SHEPHERD

DI(2) To OS P Yes sir.

PIERRE

Here is what you must do. If you
talk, they will trap you every time,
[and in such cases confessions are most
prejudicial---so harmful.] Here is ^{P.C.}
the trick. As soon as they call on
you at the trial, answer nothing but
ba-a-a-a (SHEEP'S BLEAT) whatever they
say to you. When the judge says,
"Are you flouting the court?" go
(MORE)

-2-
WARN JUDGE * DRAPER - COURT SET

PIERRE (CONT'D.)

ba-a-a-a "Oh" I'll say, "he's half-witted, he thinks he's talking to his sheep." Even if the judge splits his head with roaring, not another word. Beware!

SHEPHERD

I will do it properly, I promise and affirm. Ba-a-a-a.

PIERRE

That's it and no flinching! And whatever I say or do, give me no other answer.

SHEPHERD

Only Ba-a-a-a as you have taught me.

PIERRE

By heaven, there is a prank to outwit your adversary. But when it's done, pay me a right good fee.

SHEPHERD

Master, if I do not pay as agreed, never trust me.

PIERRE

Now, go along with you and I will follow later.]

SHEPHERD

They musn't see that you're my lawyer.

PIERRE

WE'll not take the same road. No flinching now.

DB (2)

19
T (3) OS S

Release (2)

To Court
OS J

SHEPHERD

Ba-a-a-a-a

PIERRE

Good

SHEPHERD

Ba-a-a-a-a

PIERRE

(BEGINS TO LAUGH AND PUSH SHEPHERD
TOWARD DOOR) Very good.

SHEPHERD

¹³ DION FIST
X ① MATCH X TO
GAVEL + DB TO
OS D

Ba-a-a-a-a-a (BREAKS INTO LAUGH WITH
BA-A-A-A QUALITY)

Boom 2

(OPEN ON THE JUDGE IN THE JUDGE'S GAVEL)

Release ③

③ TO COURT
CENTER 4-sh

CUE JUDGE JUDGE

If there's more business here, have done
with it, in order that the court may
adjourn.

DRAPER

(ON) My lawyer is coming, your worship.
He is finishing a little work that he
was at, and it would be kind of you to
wait for him. |

¹⁷
T ② OS J

JUDGE

(TESTILY) Come, come! I have business
elsewhere. Set forth your case at once.
Are you not the plaintiff?

DRAPER

I am.

① DB + HOLD

* DB
To 3-sh

JUDGE

Where is the defendant? Is he present
in person? (THE SHEPHERD ENTERS)

DRAPER

There he is, your worship.

JUDGE

Since you are both here, make known your
suit. |

¹⁴
T① Loose O S D

DRAPER

Your worship, for love and out of
charity, [I reared him in his childhood
and when I saw that he was strong ^{P.C.}
enough to work in the fields, to cut it
short,] I made this lad my (PIERRE ENTERS)
shepherd and set him to watching my ^{P.C.}
flock. [But as true as you are sitting
there,] your worship, he has wrought such
havoc among my sheep that, no mistaking,
he----

② To 3-sh
J, P, D.

JUDGE

¹⁸
T② 3-sh J, P, D Now listen! Wasn't he in your hire? |

PIERRE

(BREAKING OFF AND CROSSING TO THE JUDGE)
Aye, that's it! For had he kept him for
pure sport, without hire----(TURNS TO
DRAPER)

DRAPER

Devil get me! If it's not you, and no
mistake!

(PIERRE PUTS HIS HAND TO HIS FACE IN
SHOCKED SURPRISE)

JUDGE

(TO PIERRE) How's this? Why do you
hold your hand up? Have you a toothache,
Master Pierre?

PIERRE

Yes, my teeth are raising such a row
(BACKING OFF) Make him proceed, your
worship.

JUDGE

Go on. Finish your charge.

DRAPER

(TO THE JUDGE) 'tis he and no other.
(TO PIERRE) It was you I sold six yards
of cloth to, Master Pierre.

JUDGE

(TO PIERRE) What is he saying about

¹⁵
T ① 3 TITE HEADS cloth? /
P, J, D

PIERRE

(TO THE JUDGE) He's rambling. He means
to come to the point, but he can't find
his way to it for he lacks the training.

DRAPER

Hang me, if anybody else took my cloth.

PIERRE

(TO JUDGE) How the wretched man lugs
in his inventions to make out a case!

(MORE)

① To 3 TITE HEADS
P, J, D.

② To 2-sh
P & J

P.C.

PIERRE (CONT'D.)

The pig-headed fellow means, of course, that his shepherd has sold the wool that went into the cloth that made my garment, by saying that he is robbing him, and that he stole the wool of his sheep.

DRAPER

P.C.

Hang me, if you haven't the cloth!

JUDGE

In the devil's name, be still! You are twaddling. Can you not return to the subject without delaying the court by such drivel?

PIERRE

P.C.

We must set him right again.

JUDGE

Come! Let's stick to these sheep!

What happened?

DRAPER

²⁰
T(3) 4-sh Center He took six yards, worth seven francs!

Court

JUDGE

Are we greenhorns or tomfools? Where do you think you are?

PIERRE

Let me advise that his opponent be examined a bit.

JUDGE

(TO PIERRE) Very true! (TO SHEPHERD)
Step forward. (SHEPHERD DOES SO) Speak.

① 3-TITE HEADS
P, J, S

- 3 -

SHEPHERD

Ba--a-a-a

JUDGE

What is this Ba-a-a-? Am I a goat?

Speak to me!

SHEPHERD

Ba-a-a!

JUDGE

¹⁶
T ① 3 TITE HEADS Ha! Are you flouting us?
 P, J & S

PIERRE

Believe me, your Worship, he's crazy,
 or stupid, or he fancies he's among his
 sheep.

DRAPER

(TO PIERRE) You are the very man that
 took it---my cloth, I mean. (TO JUDGE)
 Oh, you can't imagine, sir, by what
 deceit---

JUDGE

Hold your tongue! Are you an idiot?
 Leave that matter alone, and let's come
 to the point of this one.

DRAPER

True, Your Worship. I'll not utter
 another word about it. [Another time ^{P.C.}
 it will be different.] (PAUSE) Well,
 as I was saying I gave six yards --
 (JUDGE STARTS) I mean, my sheep---to
 this fine lawyer---my shepherd, and

(MORE)

③ HOLDS

DRAPER (Cont'd)

when he ought to have been in the field---
 (SHAKING FIST AT PIERRE) He told me I
 should have 7 francs, as soon as I came--
 (JUDGE THREATENS)---I mean, three years
 ago my shepherd gave me his word [that he
 would watch over my flock loyally and do
 no damage to it] and now, he---he denies
 me outright both cloth and money....

(WARNING FROM JUDGE) That scoundrel
 robbed me of the wool of my sheet and
 healthy tho' they were, he killed them
 and then he---he he hurrief off, saying
 I should get seven francs at his house.

²¹
 T (3) Center

H-sh

P, J, D, S

(STEPS TO SHEPHERD)

JUDGE

There is neither rime nor reason in all
 your railing. What does it mean? I can
 make neither head nor tail of it. (TO
 PIERRE) He muddles something about cloth
 and prattles next of sheep. What can he
 be driving at?

PIERRE

And now, I understand he's keeping back
 the poor shepherd's wage.

DRAPER

My cloth---I swear you have it.

JUDGE

(TO DRAPER) What has he?

① To 3-sh
 J, P & S

DRAPER

Nothing, sir. I'll be silent about it,
if I can, and not speak of it again,
whatever happens.

JUDGE

Good! Now, finish.

PIERRE

¹⁹
T ② 2 sh P & J (AROUND END OF BENCH) | This shepherd
can't answer the charge without counsel.
Yet, he is afraid, or doesn't know how
to ask for it. If you were willing to
order me to take his case, I would.

JUDGE

His case? It's hardly worth your while.

PIERRE

But, honestly, I don't care to make any-
thing out of it. Let it be done for
charlty! He'd have a hard time coming
out of it if nobody came to his rescue.

²²
T ③ 4 sh
P, D, J, S (TO SHEPHERD) Come hither, my friend.
Dost thou understand?

SHEPHERD

Ba-a-a!

PIERRE

What? Ba-a-a? Tell me your business.

SHEPHERD

Ba-a-a!

PIERRE

Are you crazy? Mind, it is to your
interest.

③ HOLDS

② TO COVER

SHEPHERD

3'
17
T ① 3-sh Ba-a!
J, P & S

PIERRE

(WITH A DESPARING GESTURE, HE APPEALS TO THE JUDGE) [The maddest man is he who drives such a born fool into court.] PC
Your Worship, send him back to his sheep. He's a fool by nature.

DRAPER

DR ① A fool, you say? Bah! He has more sense than you!

PIERRE

Send him away to watch over his flocks--- never to return.

DRAPER

(TO JUDGE) And is he to be sent away before I can be heard?

PIERRE

Yes! Since he is out of his mind. Why not?

DRAPER

(TO JUDGE) Oh, Your Worship, at least, allow me to have my say.

23
T ③ 4-sh
J, D, P & S

JUDGE

Vexation is all that comes of having dolts on trial. Listen! To cut the matter short, the court will adjourn.

18
T ① 3-sh
J, D & P

DRAPER

(WISTFULLY) Shall they go away without ever having to appear again?

③ HOLDS

① HOLDS

PIERRE

(TO JUDGE) Appear again! You never saw a madder man, (POINTING TO DRAPER) and he is not a whit better. Both are fools. Between them they haven't a pennyweight of brains.

DRAPER

(SHAKING FIST AT PIERRE) You carried it off by lying--that cloth, I mean---and without paying for it, Master Pierre. That was the work of no upright man.

PIERRE

If he isn't mad already, he is going mad.

DRAPER

I know you by your speech and by your dress. I am not mad. I am sane enough to know who does right by me. (TO JUDGE) I will tell you the whole matter. Upon my word I will.

24
T (3) 4-SK

PIERRE

(TO JUDGE) Oh, sir! Bid him be quiet!
(TO DRAPER) Aren't you ashamed to wrangle so with this poor shepherd over three or four measley sheep not worth two buttons.

DRAPER

(STORMING) What sheep? I'm talking--- to you---and by all that's just you shall give it back to me.

③ HOLDS

① AROUND HOUSE
TO OS SHEP.

JUDGE

Look you! Wrangle no more!

PIERRE

[Suppose he has banged six or seven, or a dozen, and eatem them. Fie! That is hard on you! You've earned more than that while he's been keeping them.] P.C.

DRAPER

[(TO JUDGE) Mark, sir! Mark! When I talk to him of cloth, he answers with his shepherd fooleries!] Six yards of cloth you put under your arm and walked off with---where are they? Do you mean to give them back to me? P.C.

PIERRE

(TO DRAPER) Oh, sir! Would you have him hanged for six or seven sheep? Don't be so harsh to a forlorn shepherd, who's as naked as a worm.

DRAPER

It was the devil made me sell cloth to such a customer! (TO JUDGE) Oh, now, your Worship, I ask him---

JUDGE

(TO THE DRAPER) I acquit him of your charge and forbid you to proceed. [A great honour it is to have a lunatic in court! (TO SHEPHERD) Go back to your sheep.] P.C.

-3-

SHEPHERD

DB (3) Ba-a-a!

DRAPER

(TO PIERRE) You cheated me and carried off my cloth by stealth and with your smooth talk--

PIERRE

(CROSSES TO JUDGE) I cross my heart! Why, do you hear him, sir?

JUDGE

I've heard enough. My head is spinning!

DRAPER

You're the most arrant trickster! Your Worship, whatever they may say---

JUDGE

Enough! Enough! You idiot! You're both idiots...a pair of idiots, both of you. I've heard nothing but wrangling. Get out! All of you! You, Shepherd! Go! Go and never return, the court acquits you. Do you understand?

PIERRE

(TO SHEPHERD) Say, "I thank you, sir"
(PIERRE STOPS SHEPHERD'S MOUTH WITH HAND. STILL WORRIED, HE RELEASES HIM)

SHEPHERD

Ba-a-a! (PIERRE IS RELIEVED)

JUDGE

(SNORT OF DISGUST) Huh! I have business elsewhere. (JUDGE EXITS)

PAN R, (3)

-3-

DRAPER

(CIRCLING) A downright robber! That's what you are. Say! Am I going to be paid?

PIERRE

For what? Is your mind wandering? Who do you think I am? [I was wondering who you took me for.] P.C.

DRAPER

It's you! You! And nobody else!
(STARTS TO LEAVE) I'm going to have a look at your house, to see whether you are there. If you're there, there's no use in our worrying our heads about it any longer.

PIERRE

Now you have it. That is the way to find out.

DRAPER

Baa...uh...Pah! (EXITS)

PIERRE

(SMILING TURNS TO SHEPHERD) Say, Lambkin! (BECKONING) Come hither. Come.] Was thy business well done?

(SHEPHERD DOES NOT MOVE) (PIERRE STARTS TO APPROACH HIM)

SHEPHERD

(EDGING OFF) Ba-a-a

19
T① as S

Release

③ to Titles

PIERRE

The plaintiff's gone now. Cease the
ba-a-a. It's no longer needed. Pay me!

SHEPHERD

²⁰
T² Cover Ba-a-a

PIERRE

Let me tell you something. Can you guess
what I am going to say? Please pay me
without further baaing. I've had enough
of your ba-a. (HOLDING OUT HAND) Pay
me quick! (CIRCLE BENCH)

SHEPHERD

(BACKING OFF WITH PROLONGED BLEAT) Ba-a-a

PIERRE

(REPROACHFULLY) Is this mockery? Is
this the most you intend to do? Upon
my oath, you shall pay me, unless you
can fly! Do you understand? Here!
My fee!

SHEPHERD

Ba-a-a

PIERRE

(SLIGHT PAUSE. PIERRE SMILES AND LAUGHS
JOINED BY SHEPHERD) Come to my house
for supper, Lampkin.

²⁰
T¹ C U S

SHEPHERD

² HOLDS

²¹
T² Cover (NOT TAKEN IN) Ba-a-a-a-a-a

-2-

① TO CLOSING
TITLES

PIERRE

(TRYING TO GET HOLD OF THE SHEPHERD) You
rascal! You rascal!

SHEPHERD

(MAKING HIS ESCAPE) Ba-a-a-a Ba-a-a-a
Ba-a-a (EXITS)

PIERRE

I thought myself the master of all
deceivers, but a mere shepherd leaves
me behind! Ahhh, 'tis sad. (BRIGHTENING)
But, there'll be another day. And I
have six yards of cloth for two coats
for this one day's work. |

FO ②
FI ③²⁵, PULL CARD SNEAK IN MUSIC

CLOSING TITLES, 4 FRAMES

²¹
X TO ① TITLES - 5 FRAMES

FADE SOUND AND PICTURE

CAMERA 1 CUE SHEET

- 1 - on easel gobo Pierre
- 2 - holds on easel gobo Draper
- 3 - hold gobo Judge
- 4 - 2-sh Pierre and Wife

 SHOP

- 5 - CU sign, tilt down to Pierre - DB & Pan to window-sh of Draper Ready to Tr L & DB to cover sh.
- 6 - tite OS Pierre
- 7 - 2-sh Pierre & Draper
- 8 - OS Pierre
- 9 - holds OS Pierre
- 10 - CU Draper's fingers (ad lib sh's on ① & ②)
- 11 - OS Pierre
- 12 - cover-sh window full DI to MCU Draper

 HOUSE (no shots)

 COURT

- 13 - OS gavel CU & DB to OS Draper
- 14 - loose OS Draper
- 15 - 3 tite heads P, J, D
- 16 - 3 tite heads P, J. S
- 17 - 3-sh J, P, S Ready to DB
- 18 - 3-sh J, D, P
- 19 - OS Shepherd
- 20 - CU Shepherd
- 21 - to titles

CUT ON DOTTED LINES AND ATTACH TO CAMERA 1.

Opening 2 on dummy title card,
"Pierre Patelin"

HOUSE

- 1 - Cover-sh of house
- 2 - 2-sh at door, Wife & Pierre

SHOP

- 3 - OS Draper thru door
- 4 - 2-sh Draper & Pierre
- 5 - hold 2-sh thru door
(ad lib sh's on ① & ②)
- 6 - 2-sh Draper & Pierre

HOUSE

- 7 - 2-sh Wife & Pierre
- 8 - 2-sh at door, Draper & Wife
- 9 - 2-sh Wife & Draper
- 10 - OS Wife
- 11 - loose 2-sh Wife & Draper
and to OS Draper
- 12 - 3-sh at bed
- 13 - 2-sh Draper & Pierre
- 14 - Split-shot at door, Ready
to Tr R to 2-sh Wife & P.
- 15 - 2-sh Shepherd & Pierre
- 16 - hold 2-sh Shap & Pierre
Ready to Tr L & DI to OS P.

COURT

- 17 - OS Judge & DB to 3-sh
- 18 - 3-sh J, P, D
- 19 - 2-sh Pierre & Judge
- 20 - cover sh ready to arc to
center
- 21 - hold cover shot

CUT ON DOTTED LINES & ATTACH TO CAMERA 2

CAMERA 3 CUE SHEET

- 1 - on dummy camera
- 2 - on easel gobo Wife
- 3 - holds on easel gobo Shep.

HOUSE

- 4 - OS Pierre
- 5 - MCU Wife, Ready to DI

SHOP

- 6 - CU Draper
- 7 - holds OS Draper
- 8 - holds OS Draper

HOUSE

- 9 - CU Wife, Ready to DB
- 10 - cover-sh bed to door
- 11 - CU Pierre from ft. of bed
- 12 - OS Draper
- 13 - holds OS Draper
- 14 - bed-sh
- 15 - cover-sh
- 16 - holds cover, Ready to DI,
Ready to DB fast
- 17 - cover-sh, Ready to DI to OS
Shep.
- 18 - OS Shep.
- 19 - holds OS Shep, DI on fist

COURT

- 20 - 4-sh center court
- 21 - holds
- 22 - holds
- 23 - holds
- 24 - holds
Ready to DB
- 25 - to titles

Cue on Dotted Line & Attach to Camera 3

SCRIPT MARKING SYMBOLS

<u>SYMBOL</u>	<u>MEANING</u>
2-sh	Shot including two persons
MS	Medium shot
CU	close-up
OS	Over-the-shoulder shot. Includes shoulder of near person and full face of far person facing camera.
DI	Dolly in
DB	Dolly back
Tr L (R)	Truck left (or right)
T (1)	Take one...a direct switch to camera one
FI	Fade in (picture)
FO	Fade out (picture)
X	Dissolve...one picture fades out as the other fades in